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The decadence of private concerts is a grievance of long standing among professionals, who, in times gone by, were accustomed to find a happy hunting ground in West End drawing rooms. Sir Julius Benedict was fond of recounting to his friends that, whereas, at one period of his career, he made £300 to £400 a-year by organising entertainments of the kind, latterly the profits accruing from this source rapidly diminished till they fell to *nil*. Possibly the sudden awakening of society to the attractions of reciters and comic singers of refined type, may have had something to do with the change. It seems not improbable, however, that these, in their turn, will have to yield place to new comers, if there be truth in the report that Mrs. John Wood and Mr. Arthur Cecil, mean,

this season, to regale the upper classes with dramatic entertainments in their own drawing rooms.

So far as art is concerned, these changes and shiftings of fashionable taste have little or no significance except inasmuch as they show that, whatever owes its existence to a whim of society, must expect, in due time, to be supplanted by some newer whim. The cause of music has owed little, in these latter days, to private concerts or to private patrons. No heaven-born genius, no hitherto neglected singer or player has been revealed to the world by their means, and if any such exist, it is to their new patron, the public, that they must appeal for recognition and support.

We have been asked to insert the following report of a recent action at law:—On the 3rd instant, in an action before Mr. Justice Kay, brought by Messrs. Stanley Lucas, Weber, and Co. against Messrs. Pitt and Hatzfeld, Mr. Vernon Smith applied on behalf of the plaintiffs for an injunction against the defendants to restrain them from infringing the copyright in a song belonging to the plaintiffs. The defendants appeared in person, and submitted to the injunction, which was made in the following terms: "That the defendants, their servants, workmen, and agents should be perpetually restrained from publishing, printing, selling, delivering, or otherwise disposing of, or distributing, whether gratuitously or otherwise, a song called 'My darling was so fair'; or, 'In a distant land' (In der Fremde) English version by Mrs. Malcolm Lawson, or any copy or copies thereof, or any other publication containing a colourable imitation of the name, title, or title-page, or composition of the plaintiff's song of that name 'English version by Constance Bache,' and from copying or printing from the plaintiff's said song." The defendants were further ordered to deliver up all unsold copies in their possession of their song, and to pay the costs of the action.

The programmes of the forthcoming Richter Concerts, will, in addition to the familiar Wagner excerpts, include the closing scene and "Hagen's Wacht" from "Götterdämmerung," and the "Schmiedelieder" from "Siegfried." Mr. Stanford's Irish Symphony, originally produced at these concerts, and since then given with great success in Hamburg and Berlin, will be repeated.

Dr. Joachim received the degree of Mus. Doc. Oxon., last week. The sister University, it will be remembered, conferred the same honour on the great violinist eleven years ago, when an interesting concert, including an overture by the new graduate, was given. There was no kind of musical pomp and circumstance at Oxford, a fact which throws a curious light on the comparative artistic capabilities of our two centres of learning.

Mr. Armbruster, at the London Institution, Finsbury Circus, E.C., delivered a lecture on "The Historical Development of Pianoforte Music from Bach to Liszt," last Thursday. It was amply illustrated by performances.

Mr. Justice Kekewich had before him in the Chancery Division lately a patent case about organs turned by handles. An amusing scene happened during the afternoon. The rival organs were placed on each side of the judge on the bench, and Mr. Moulton, Q.C., and Mr. Aston, Q.C., the counsel, were invited by Mr. Justice Kekewich to display the excellences of their clients' musical instruments. The counsel ascended the steps to the bench, and Mr. Moulton, Q.C., treated the Court to an operatic air on his client's organ. The novelty of music in the dull atmosphere of a Chancery Court caused great amusement among the spectators. When Mr. Moulton attempted to play a tune on the rival organ he was unable to



extract any sound. His lordship advised him to discontinue the task, with the jocular remark, "I am afraid you are a bad organ-grinder, Mr. Moulton."

We are informed that the famous publishing firm of "Tito di Gio. Ricordi," of Milan, has been turned into a limited company, of which Signor Giulio Ricordi will be the sole responsible manager. Signor Lisei will be, as heretofore, the representative for Great Britain, Ireland, and the Colonies.

Signor Giulio Ricordi, as everyone knows, besides being an excellent man of business, is also a composer of distinguished merit.

On Saturday afternoon, February 18, a meeting was held at the Whitehall Rooms, Hotel Métropole, under the Presidency of Mr. Joseph Barnby, for the purpose of presenting to Mr. A. Pollitzer a testimonial signed by his past and present pupils, amongst whom we notice the names of Lady Kemball, Lady Adela Larking, Mrs. Dunbar Perkins, The Hon. Audrey St. Aubyn, Miss Kate Chaplin, Miss Adelina Dinelli, Lt.-Col. Farquhar Glennie, Mr. Louis Hervé d'Egville, Mr. F. M. Gye, etc., etc.

The proceedings were opened by the Chairman, who, with feeling, referred to his long friendship with Mr. Pollitzer, and testified to the pleasure that it afforded the signatories to be enabled to give expression to their admiration of the genius of their master and friend. Mr. Barnby then, amidst loud and enthusiastic applause, handed to Mr. Pollitzer an illuminated address, accompanied by a gold repeater watch, by Messrs. Hunt & Roskell.

Mr. Pollitzer, in reply, thanked the chairman and his pupils for the exceedingly beautiful testimonial they had presented to him; it would ever be cherished and valued by him as a tribute of esteem and affection on the part of his friends, which was as unexpected as it was appreciated. A vote of thanks was accorded to Mr. Chas. Davis, the honorary secretary, who suitably replied. A vote of thanks was also carried, by acclamation, to the chairman, proposed by Mr. Fanning Gye. Mr. Barnby, in reply, said that had he, instead of Mr. Pollitzer, been the recipient of this testimonial, he could not have experienced a more lively pleasure than he did, in being chosen to hand it to his old friend. The company, which numbered upwards of 300, then separated. A telegram was received from New York, from B. J. Fuller, Esq., saying—"With you in spirit," and a letter was read from Dr. Wyld, expressing his regret at not being able to be present, and his admiration for Mr. A. Pollitzer, as a professor, and his personal friendship for him.

The watch is inscribed: "To A. Pollitzer, Esq., as a mark of affectionate regard and esteem, from his grateful past and present pupils. Feb. 18, 1888."

The first of the customary Lenten performances of Bach's Passion Music (St. John) was given at St. Anne's Church, Soho, on Friday, the 17th, and was fully up to the now well-established standard of merit of these services. The Rev. W. Batson, Mus. Bac. Oxon., conducted efficiently, and Mr. Ould displayed much judgment in the management of the organ, in conjunction with an excellent orchestra. The quality of the boys' voices in this choir is as exceptionally pure and good as their training is correct and thorough. In fact, considering that the material is selected exclusively from the National Schools of the parish, the results obtained are really marvellous. The Passion Music was preceded by a short service, including Barnby's Magnificat in E flat, and followed by the hymn, "Jesu, my Lord, my God, my All," also to music by Barnby.

At the concert given at St. James's Hall, on Thursday evening last week, by the Stock Exchange Orchestral Society, a decidedly optimistic feeling prevailed; and the tendency was firm all round, with the exception of some slight fluctuation in "Paradise and Peris," which, however, recovered towards the close; "Haydn's" and "Cherubini's" were buoyant. The vocal market was undisturbed by either bull or bear operations, Miss Esmée Woodford being at a decided premium. Not a single defaulter was declared, and the hammer was laid aside for the bâton, which the intelligent conductor, Mr. George Kitchin, wielded with skill and success.

We have been asked to publish the following circular, the purport of which we cordially endorse:—"We venture to make an urgent appeal on behalf of the widow of a violinist who for some years was engaged at the Philharmonic, Crystal Palace, and other concerts, and who died of consumption after a long illness, during which his small savings were entirely exhausted. His widow was left, in delicate health, with nine children, whose ages range from 4 to 16. One of them has since died. Two only are earning anything, the oldest son, who is in an office, and one, eight years old, temporarily engaged at a theatre. The mother is now living in one room with six of her little ones, who need food, clothing, and education. Any help will be carefully administered to meet their present need and provide for their education. This sad and deserving case is strongly recommended by the undersigned, and those whose names are marked with an asterisk will thankfully receive donations: \*Lady Thompson, 35, Wimpole Street, W.; Sir Arthur Sullivan, 2, Queen's Mansions, S.W.; \*W. G. Cusins, Esq., 40, Montagu Square, W.; August Manns, Esq., Crystal Palace."

Amongst the latest engagements for Mr. Harris's Italian Season are Madame Trebelli and Madame Helène Crosmond.

Her Majesty the Queen has been graciously pleased to forward a Jubilee medal to Mr. George Millen, bandmaster of the Royal Marines, at Portsmouth. This is the second mark of Royal favour possessed by this band, as its members already wear the Prince of Wales's crest as a decoration (by His Royal Highness's command), in commemoration of the band's services when it accompanied His Royal Highness to India, in the "Serapis," in 1876.

Miss Bertha Moore has been engaged to sing in the Trebelli concert troupe, in the place of Miss Alice Whitacre, who is seriously ill.

Madame Burns's jewels, represented as worth £500, lost a week since, were restored to her by three boys who found them, they state, in the satchel, in Rodney-street, Liverpool, but were afraid to hand them over to the prima donna at an earlier period. Meanwhile a reward of £50 had been offered for recovery of the jewels, and this will be paid by Madame Burns's husband (Mr. Leslie Crotty) to the boys.

An autobiography of Sims Reeves, with plenty of personal reminiscences, is in the press. A further batch of correspondence between Goethe and Rochlitz, at one time the leading musical critic of his day, is also announced.

The following statements with regard to the withdrawal of Josef Hofmann from public life are culled from the American correspondence of the "Daily News," and should be taken *cum grano*, as the saying is.

"Josef Hofmann has been withdrawn from the concert stage by his father, who says he is overworked and will not play any more for many years, but return to Europe in a few weeks. The mother says it is a question of the boy's life.

He is worn out with the work he has been doing, and his parents are determined to stop it before it is too late. She says: "Time after time Josef came home from a concert unable to sleep. He would toss and tumble about until nearly the morning, and appeared to be utterly exhausted. After every concert he complained, and wanted to know why he had to do it. When he first came to the hotel he was bright and strong, but now his nerves are unstrung, and he is unfit to play." He said a short time ago, when first he lived in the hotel, that he could push the big door open with one hand, and now he could not open it with his whole body. After a concert his little arms are all tired out, and he wants to give it up. Josef will positively not play again either this season or next. We are going to give him a long rest, and while he stays in this country he will not touch the piano again even for practice. He will not be seen in public again for at least five or six years. While we are resting we are going to take the boy around to amuse him and try to get him back to his usual health. The manager wants him to go to San Francisco, but I feel sure it would only be a question of a very few days before he would be sick in bed if such a thing were done."

"During the conversation, Josef was at work, painting a bunch of forget-me-nots, and showing a surprising amount of knowledge of painting, for a boy who has never taken a lesson. He moves in a restless, nervous way, and seems to be completely tired out. His eyes are heavy, and have dark shadows around them. He looks as if he had been taxed beyond his strength. He constantly broke in to express his opinion on the concerts. He said: 'I am not a machine to be played at fifty-two concerts, and am too tired to do any more. It is too much work for a boy like me. I am very glad I have not got to play any more, and hope it will be for many, many years. Let them wait until I am thirty, and then I will play some more for them. I want to study and learn some more. I do not want to go on playing until I am sick in bed, and I am going to stop now. They want me to go to San Francisco, and I tell Mr. Abbey, the manager, I will not go. If Mr. Abbey says I have got to play to-morrow night, tell him I am dead. I cannot play. I cannot concertise any more. I am tired. I am going to live here, and have a good time. What do they want to make a little boy like me work so hard for? I cannot do it. I am not idle. The manager is indignant, and says there is a breach of contract. He denies that the boy is overworked. It is hinted that the real cause of the parents' action is that 100,000 dols. have been contributed for the boy's education, on condition that he leaves the stage.'"

Betting is not supposed to be lawful in this country, or else we should be prepared to take heavy odds that young Hofmann will appear in London during the autumn, as originally announced. We should, indeed, not be surprised if the ingenious advertiser were not at the bottom of the whole story.

A reporter of "Galignani" has interviewed M. Gounod, and has elicited the following amongst other remarks: "You ask," said M. Gounod, "if Germany is better than France as a music centre for students. My honest opinion is that Paris is far superior to any German city in its musical advantages. Why, where could be found abler teachers than those at our Conservatory? Just look at Ambroise Thomas, Jules Massenet, Léo Delibes, Saint-Saëns, Théodore Dubois—our best composers, in a word, are all to be found in the Rue Bergère. And then I dislike all this nonsense about German music, Italian music, French music, and so on. Geographical boundaries cannot hedge in harmony. There can be no secrets about this art. The laws that govern thorough-bass, counter-point, fugue, are the same all the world over. Rossini

once said to me: 'I know but two kinds of music—good and bad.' Music is universal, it is humanity, it is love."

This is all very good talk in its way, but it amounts really to very little more than Hamlet's "Words, words, words." The distinction between good music and bad music is, after all, only begging the question: What is good music, and what bad, and why? This is what M. Gounod and others would find it difficult to answer, except on personal, or, as the Germans call it, subjective ground. Neither is Gounod right in denying the national principle in music. Apart from the characteristics of Folksong, in which such men as Grieg and Dvorak may be said to exist, there is a distinct national, as well as individual *cachet* on a great man's work. If Beethoven had been a Frenchman he would probably have written as Berlioz wrote; and if Gounod had been a German, he would be somewhere on the level of Spohr. Fortunately, he is not.

Herr Professor Hans Wessely, a distinguished violinist, from Vienna, has just arrived here with the intention of settling in London. He is an excellent virtuoso, and well known on the Continent, where he has been performing at all the principal cities with great success. We shall have the pleasure of hearing him play at the Crystal Palace Concert, on April 7, when he will perform Spohr's cantata, in E minor, and Wieniawsky's "Faust" fantasia.

Widor's lovely ballet, "La Korrigane" has been revived at the Paris Grand Opéra.

The other day, at Genoa, in the presence of the special and Royal delegate, Pavesi, the chest was opened in which was preserved the celebrated violin of Nicolo Paganini. The instrument is in admirable preservation, and the veteran Italian violinist, Camillo Sivori, after having tuned it, played several pieces of music, arousing the admiration of all present. Afterwards Paganini's violin was deposited in a case covered by a glass shade.

A clever managerial move is reported from Naples. While Verdi's "Otello," was drawing crowded houses at the San Carlo, another impresario hired the Teatro Nuovo, for the exclusive purpose of giving Rossini's opera on the same subject. Everyone, of course, wanted to make comparisons between the old style and the new style, and Verdi accordingly served as an excellent and gratuitous advertisement for Rossini. If Mr. Harris succeeds in obtaining Verdi's Opera, some rival manager might do worse than take a leaf out of the book of his Italian colleague.

A new opera, "Asrael," by Baron Alberto Franchetti, was recently performed at the Reggio Theatre. The composer is said to be allied to the Rothschild family, and his father, a wealthy banker, had supplied the funds for a gorgeous *mise-en-scène*. The public, accordingly hit upon the bright idea of calling, not only the composer and the librettist and the scene painter and the artists, but also the paternal banker before the curtain, thus furnishing an instance of "almighty dollar"-worship, of which the Yankees themselves might be proud.

It never rains but it pours. Last week we noticed the unearthing of two unpublished letters by Beethoven; this time it is Mozart who supplies a previously unknown letter, addressed to his cousin, Marieanne Mozart. The contents are no more interesting than were those of Beethoven's epistles, and the spelling is, if possible, even more extraordinary.

The extraordinary statement of Richard Pohl, in the "Musikalisches Wochenblatt," according to which Madame



Wagner told him that no letters between Wagner and Liszt were in existence after those published in the two volumes of "Briefwechsel," and extending to the year 1861, has naturally caused a great sensation in Germany. In the latest issue of the same paper, Herr Pohl now declares that his reproduction of Madame Wagner's words was only *approximate*, not *literal*. There must be, as we stated last week, some misunderstanding somewhere.

### BERLIOZ'S "LES TROYENS."

(Concluded from page 128.)

The third act takes place in the garden of the Queen's palace, which is near the sea-shore. The time is at sunset. Courtiers, warriors, and ladies are seen reposing in groups. Soon after a march, founded on the national hymn "Gloire à Dido," is played behind the scenes, and during its progress Dido, Æneas, and other personages enter. Dido seats herself on the throne, and Æneas remains by her side. In the score there are two songs, sung by Anna and Narbal, which, although not devoid of merit, considerably interfered with the action, and therefore were suppressed after the second performance at the Théâtre-Lyrique. The festivities commence with the arrival of the ballet dancers. The ballet consists of three movements, and the last, a "Pas d'Esclaves Nubiennes," has a peculiar charm, and is thoroughly Oriental in character. Four slaves (contraltos) are seated on the ground in the Oriental fashion, and sing vocal phrases to these words: "Ha! ha! Anna pove! midon aé, ieroismé. Dei beraimbé!" during the progress of the dance. At the conclusion of the ballet, Dido descends from the throne, and says to her sister:

Assez, ma sœur, je ne souffre qu'à peine  
Cette fête importune.

The ballet dancers then depart at a sign from Anna, and Dido asks the court poet for a song, to the accompaniment of a Theban harpist.

The song, however, has no more effect on Dido's mind than the merry dancers have had, and as Jopas is becoming more and more inspired, he is suddenly interrupted. Dido, now turning her attention towards Æneas, asks him to continue his tale of the fall of Troy.

Æneas tells her that Andromache, after the siege of Troy, fell to the share of Pyrrhus, and how, after repeated refusals, at length consented to marry him.

This is followed by a quintet, in which Æneas, Panthée, and Narbal take part. The night now comes on, and Æneas, looking towards the heavens, says "Nuit splendide et charnante," which leads to a septet and chorus. When it is finished, every one, with the exception of Æneas and Dido, retires. The two lovers now being alone, we are of course treated to a love duet. Berlioz, like Wagner, could write inspired love-scenes without being shackled by the trammels of the stereotyped forms of the old Italian opera. Of Wagner it is sufficient to point to Lohengrin and Elsa's duet in the nuptial chamber, the famous one between Tristan and Isolde, and Siegfried's and Brunhilda's in the "Götterdämmerung." But what can exceed in beauty the strains which Berlioz has here placed in the mouths of the pair?

The accompaniment is chiefly for string quartet *con sordini* *una corda*.

This beautiful phrase "Par une telle nuit," is further enhanced by the introduction of the *cor anglais* in the bar (where the voices are silent) previous to the words—"Aux bosquets de l'Ida" (Dido), and "La belle Cressida" (Æneas). We have the "Nuit d'ivresse" over again, and this is followed by another dialogue between the lovers, even more animated than before. Dido leads the way with—

Par une telle nuit, le fils de Cythérée

Accueillit froidement la tendresse enivrée

De la reine Didon.

\*It will be seen that these words are simply paraphrased from the dialogue between Lorenzo and Jessica, which commences the last act of the "Merchant of Venice."

And Æneas says:—

Et dans la même nuit, hélas ! l'injuste reine,  
Accusant son amant, obtint de lui, sans peine,  
Le plus tendre pardon.

Very soon after, the stage is enveloped in darkness, and Mercury appears. He strikes with his wand the armour of Æneas, and repeats the significant cry of "Italy."

In the fourth act, the scene lies on the sea-shore, where the Trojan camp is stationed. Their ships are to be seen in the harbour. The time is night, and the song of a young sailor is heard.\* This episode will, no doubt, remind many opera goers of the sailor's song in the first act of Wagner's "Tristan and Isolde," although, in the music, there is no resemblance whatever. But it is interesting to note how the two greatest musical colourists of modern times have treated their respective little tone pictures. Instead of being under the influence of romanticism as in Wagner's song, it is impossible for anyone when hearing Berlioz's song not to feel entirely on classic grounds, and Berlioz has further enhanced that impression by writing it in the Hypermixolydian mode. The first verse is accompanied by string quartet *con sordini*, and the clarinet and *cor anglais* are occasionally introduced.

Panthée, followed by some Trojan chiefs, now returns to the camp and says to his companions:—

Préparez tout, il faut partir enfin.

Enée en vain

Voit avec désespoir l'angoisse de la reine,

La gloire et le devoir sauront briser sa chaîne.

Et son cœur sera fort au moment des adieux.

The chiefs re-enter their tents, and two sentinels sing a common-place duet, which is certainly out of place in a grand opera, founded on an epic poem. Æneas then comes in, overpowered with grief, and in a love monologue expresses his despair at having to leave Dido.

Four veiled spectres then appear one after another, and above the heads of each is seen a flame-coloured crown. Æneas, noticing the first, says to him:—

De ta sombre demeure,

Messenger menaçant, qui donc t'a fait sortir ?

The spectre replies:—

Ta faiblesse et ta gloire.

Æneas, more despondent than ever, says:—

Ah ! Je voudrais mourir !

But the spectre will not hear of it:

Plus de retards.

The second spectre comes forward and says:—

Pas un jour.

And the other two together exclaim:—

Pas une heure !

The first spectre then takes off his veil, and discovers himself as Priam.

The three others are the ghosts of Choroëbe, Cassandra, and Hector. Æneas is at last resolved to depart, and, going to the tents, he calls upon his followers to prepare the ships.

At this instant Dido enters, and, on noticing the preparations for the departure, she furiously says to Æneas:—

Tu pars ? . . . sans remords ! . . . tu cours en Italie ?

Æneas gives as an excuse the judgment of the gods. But this does not satisfy Dido, who, distracted with rage and despair, first furiously upbraids him, and then disdainfully turns from him.

Æneas protests against the unkind words which have fallen from her lips, and earnestly assures her of his continued love.

Je vous aime, Didon ! . . . grâce ! . . . grâce ! . . . l'ordre

Divin pouvait seul remporter la cruelle victoire . . .

As these words fall from his lips, the theme of the triumphal

\*When Berlioz was writing this song, he was thinking all the while of his only son, who was then a captain in the merchant service, as will be seen in a letter to him, dated the 9th of February 1858. "I am more pleased with what I have just written than with all my former works. I believe the terrible scenes in the fourth act will be conveyed in music of heart-rending reality. I have made another alteration in this act; I have cut out a long piece, and substituted a characteristic movement contrasting with the epic and passionate style of the remainder. It is a sailor's song. I thought of you, dear Louis, when I was writing it, and I send you the words."

march is heard in the distance. Æneas at once accepts the omen, and Dido, although hot with rage, understands its meaning.

She then departs quickly. A thick cloud passes over the stage, and there is lightning and thunder. Æneas for a moment is lost in contemplation. But on hearing the sailors shout "Italie! Italie!" he quickly enters one of the ships. The triumphal march is now heard in all its glory. Ascanius, accompanied by a Trojan chief, arrives and joins his father. The cry of "Italie! Italie!" is renewed with enthusiasm, while the ships slowly move away. When they are out of sight, the sun rises and the curtain falls.

The first scene of the last act is a hall in Queen Dido's palace. The Queen is resting on a couch, and her sister, Anna, and her faithful minister, Narbal, are in attendance. Dido, overcome with grief at Æneas's sudden departure, is trying to persuade her sister to go and find out her lover, and implore him to come back and stay a little longer.

As Anna and Narbal are about to leave to fulfil the wishes of the distressed Queen, Jopas, the poet, runs in, and informs her that Æneas and his men are gone.

After a long soliloquy, Dido comes to the resolution, like most of the heroines of antiquity, of ending her life on the funeral pyre. Bidding Anna to give orders to the men to build it, she remains alone on the stage and gives way to the lamentations of grief.

She then goes towards the window, and looks for the last time at the place where she and Æneas passed so many happy hours together. The theme of the love duet, "Nuit d'Ivresse," is heard during this sad and touching episode. The last scene\* takes place in the palace garden. A funeral pile is erected, and in it are deposited all the presents Æneas had given to Dido. The proceedings commence with a funeral chant sung by the priests. After this, Anna and Narbal prophetically predict the death of Æneas.

Dido then speaks as if in a dream:—

Pluton . . . semble m'être propice . . .  
En ce cruel instant . . . Narbal . . . ma sœur . . .  
C'en est fait . . . achevons le pieux sacrifice . . .  
Je sens rentrer le calme . . . dans mon cœur.

Four priests then come forward, and with solemn steps walk round the funeral pyre. Dido, after she has deposited her crown on the pyre, follows the priests with unconcealed emotion. During this ceremony, Anna and Narbal are on their knees praying, and the high priest, with uplifted hands, is blessing the funeral pyre. When this is over, Dido quickly mounts it, and bids the men light the pyre. Anna and some of the crowd try to drag her away, but she repulses them. Soon after, a scene opens at the back of the stage, and discloses as if in a vision—Rome in all its glory. On seeing this, Dido cries—

Rome! . . . Rome! . . . immortelle! . . .

and falls down dead. The triumphal march is heard soon after, and the curtain descends for the last time.

## Reviews.

### VOCAL.

Two interesting pieces, by composers celebrated in the last generation, have been issued, presumably for the first time, by Hutchings and Co. The one, a song by M. W. Balfe, entitled "The Dove and the Raven," shows that prolific writer in a decidedly happy vein. That it is vocal will be taken for granted. What is not so much a matter of course, is that the voice part

\* This scene seems to have given Berlioz considerable trouble, because in a letter (dated the 20th of January, 1855) to Dr. von Bülow, he writes:—"You ask me what I am doing. I am finishing the 'Troyens.' I have been unable to work at it during the last fortnight. I am at the final catastrophe. Æneas has gone. . . . How am I to express the anguish of heart, the cries of lamentation? They frighten me. I am especially anxious about the accentuation of the passage allotted to Anna and Narbal in the midst of the religious ceremony of the priests of Pluto. Is it a violent imprecation, or dull, concentrated fury? If poor Rachel were not dead, I should have asked her. You think, no doubt, that I am too good natured in paying so much attention to truth of expression, and that anything would be true enough for the public. But how about ourselves? Well, I daresay I shall hit upon the right idea."

here is something more than a tune written exclusively for popular purposes, while the accompaniment goes beyond familiar conventional methods, and has a relevancy of its own. The other, entitled "Farewell to the Swallow," is a pleasing dust for female voices by Henry Smart, flowing in character, which ought to find favour in many a drawing-room. In six songs for baritone or mezzo-soprano (E. Ascherberg and Co.), Mr. Arthur W. Marchant appeals, and often with success, to singers of some culture. Without attempting high flights, this collection in many parts shows both skill and feeling; the accompaniments being throughout interesting, and the words, which are well chosen, united to music of a fluent and agreeably melodious character. Of these, "While she lies sleeping" will be found a pretty lullaby, while a setting of Tom Hood's well-known ballad, "The Stars are with the Voyager," is perhaps rather more conventional. The four other songs, entitled respectively "Music of the Sea," "After," "I will not follow the swallow," and "Bereft," contain in each case some features of merit. The spirit of an English ballad has been admirably seized in "A Woman's Heart," by Charles Salaman (Stanley Lucas), a simple little effusion, but nevertheless, far removed from commonplace. Let us, in passing, express satisfaction at the adoption by the veteran song-writer of the sensible practice, long neglected, for some mysterious reason, by composers and publishers, of adding a date to his title-page. Had this been generally done in times gone by, many a question of sore perplexity for musical biographers would be set at rest, or, rather, would never have arisen. "The morning smiled, the evening wept," by Ciro Pinsuti (Hutchings and Co.), is a favourable specimen of this fertile and popular composer's work. "He loves but me," an English version of Carl Eckert's "Er liebt nur mich," is a tripping Swiss ditty sure to obtain additional popularity from the fact that it has been sung by Madame Adelina Patti. There is something decidedly taking in a little narrative song, "Oak-tree Farm," by Annie E. Armstrong (same publisher). "In Dock," by F. Novara, in spite of its seemingly invidious title, turns out to be nothing more alarming than a cheery nautical song. "Soul Music," by Alfred Scott Gatty, is a rather conventional setting of some words by Alfred Scott Gatty (both Hutchings and Co.). From Weekes and Co. we receive three songs of the popular type, which may be classed together as more or less spirited:—"Song of the Lighthouse," by T. H. Greenhill; "The Rover," by Lifford Huxtable; and "Prove your Mettle, Boys," by Franco Novara. "Come Back," by H. Martyn Van Lennep, a somewhat featureless drawing-room ditty, will no doubt have its admirers. "Molly's Picture," by Franco Novara, is another sentimental song of the same calibre. Evidences of musical feeling and melodic gift are discernible in "King Louis' Orchard Close," a song by T. S. Wotton (all the above Weekes and Co.).

From Joseph Williams we receive a set of six vocal duets, pleasing and musically in tone, by Wilfred Bandall. There is a spontaneity and unaffected charm in "The Sun and the Brook," and in a treatment of Shakespeare's words, "How Sweet the Moonlight," and similar qualities are more or less noticeable in "Weep no More," "Snowbloom," "Song of the Minnesingers," and "A Song of the Season."

The pianoforte score is to hand of Dr. Jacob Bradford's oratorio in two parts, "Judith" (Stanley Lucas & Co.), the production of which at St. James's Hall has been announced for the 28th of this month. The libretto, dealing with familiar incidents in the career of that formidable heroine of Jewish history, has been constructed out of appropriate texts from the Scriptures, authentic and apochryphal. As usual, we postpone consideration of the music until after the first public performance, and this plan becomes especially desirable in the case of a work of such extent and solidity. "Elinore; or the Border's Bride," a pastoral operetta of the lightest kind, the words by John Oxenford, and the music by Edmund Rogers (Weekes and Co.), contains some tuneful numbers, and should find acceptance with choral societies. "Cock Robin's Wedding," a children's cantata by Edward Dorn, words by Mrs. Alexander Roberts (Hutchings and Co.), ought to be a great favourite with young folks. The soli and choruses for treble voices are short and lively, and the accompaniment appropriately easy, the whole being evidently designed with careful regard for the requirements of juvenile performers.



## The Organ World.

### ON CERTAIN EAST END RECITALS.

Though the West End of London is, at present, entirely unprovided with organ recitals of the concert room type, there seems actually to be a sort of plethora at the East End of the great Metropolis; at any rate, a competition, so to speak, seems to be in progress, which is interesting enough to demand attention. For a good many years the famous, indeed the most famous of all the various series of organ recitals have been continued at the Bow and Bromley Institute, with much spirit and conducted with sound judgment. By the liberality of the public, a new, great, and valuable institution, the People's Palace, has been erected on the same line of road, about a mile west of the well-known Bow and Bromley concert room; and in the fine concert room of the new Palace—standing much upon the site of the Beaumont Institution, one of the earliest homes of the organ recital—another fine organ has been added to the now rather numerous concert organs of the East End. This desirable addition to the musical advantages of the eastern side of London, has, however, opened a curious question of competition. Before proceeding to discuss this matter, it will be well to state that no formal complaint is being laid before the public in the interests of either of the excellent institutions whose competitive juxtaposition is being considered; the matter is merely being stated by an independent writer, as involving a curious instance of the desirability of mutual arrangement in connection with public interests. And, certainly, it will be granted that just as perfect freedom as regards walking in the public streets does not bestow any license permitting passengers to jostle each other; so free trade in art should be conducted upon lines which permit public bodies to work in harmony for the public good with a due regard for mutual interests whenever possible. Of course, it must at the same time be conceded that there is a possibility of even rightly conducting a form of competition in which one side has the advantages of State or private aid not necessarily possessed by the other side. Public interests may even call for some form of public monopoly, as in the State possession of postal and telegraph work. However, such forms of monopoly are rare in free and energetic nations, and in England but little known in the world of literature and art. In the present instance public benevolence has supplied the subvention which has enabled the People's Palace to enter into organ-recital-giving competition at a decided advantage with the Bow and Bromley Institute, an equally deserving, but an almost entirely self-supporting, institution. This public benevolence also takes a very practical form in another direction in favour of the new Palace, the kindly aid of the artistic world. Thus, the organists who, and rightly too, look upon engagements to play recitals at the Bow and Bromley Institute as professional matters will, in a charitable spirit not to be criticised in any way, give their voluntary services at the People's Palace. The same remark holds good regarding our popular vocalists, who are ever ready "at the call of charity" to aid any good cause. Then it is said this, one would not say unfair, but rather exceptional and uncalculated-upon, competition is to be seen in, perhaps, a still stronger light as regards performances given by leading military bands in the two institutions. One of the Guards bands may, says rumour, be required by the regimental authorities to play at the People's Palace for the benevolently-thought-of sum of two or three pounds; whereas, the same band might, by the technical courtesy of the commanding officer, be permitted to accept an engagement at the Bow and Bromley Institute or, perhaps, something between £30 to £50—this being tated approximately and without positive knowledge. Of

course, the self-supporting character of the institution just named, has naturally secured a more dignified artistic position; not only by reason of the experience and artistic earnestness of its managers, but by force of the simple reason that that which must be paid for is commonly of a higher quality than that which is given away. This remark is applicable, according to rumour, to the character of the different organ recitals. For although some of our best performers have kindly aided the People's Palace, complaints are now being made that some of the volunteer organ recitals given there are by no means of a high standard, or even of a fairly satisfactory character. An esteemed correspondent reports of one of the free Sunday recitals at the Palace, that the playing was not calculated in any way to advance public taste; and, truly, one of Mendelssohn's devotional airs thrown out on a powerful reed stop, with a very free accompaniment, and distorted by the eccentric accentuations of a diligently pumped swell-pedal, cannot be regarded as conducive to the advance of public taste. This statement brings forward the question, how far benevolent intentions are compatible with gifts of an inferior type. The "benevolent" individual who gave bad and adulterated food to the poor, would be in danger of sharp criticism; and, similarly, he who is concerned in purveying injurious mental food should be duly judged, however "benevolent" his original intentions may have been. My esteemed correspondent has a remedy, in a proposal that the College of Organists, through its members, should help forward the good cause, by furnishing high-class organ music to the frequenters of the People's Palace. It is timely also to express a hope that the members of the College of Organists, and all other lovers of organ music, will likewise do all they can in every direction to support the valuable recitals at the Bow and Bromley Institute, which not only, like the People's Palace concerts, do much for a large and deserving class, but furnish a high standard of performance, and have greatly assisted in developing organ music in our midst. As leaders in this last-named direction, the Managers of the Bow and Bromley Institute deserve the warm and faithful support of the concert-going public.

E. H. TURPIN.

### MUSICAL ELOCUTION.

By G. E. LAKE.

First of all he must realise that the nose is given for resonance. When a man is said to "sing through his nose," he, as a matter of fact, does just the reverse; and if any doubt this, let them close their nostrils and try the effect! It is, therefore, necessary not only to employ the chest cavity as a sound-board, but also to take advantage of the natural substitutes for organ tubes. This is best effected by economising the breath, expanding the chest, and directing the sound towards the front of the mouth, endeavouring to make it strike against the teeth, which are kept clear of the lips to avoid "damping" of vibration by the latter. Signor Lamperti advocates the use of the vowel I (ee) for vowel exercises, and its resonant quality is easily tested, especially if prefaced by the compound vowel "oo," the most travelling sounds known being that of the Australian koo-ee and the English soo-eep, which latter cry softly uttered reaches almost as far as theyell of the most blatant costermonger. All vocalists know well the difficulty of enunciating the vowel ee upon a high note, when the sound is thrown to the back of the soft palate; but by familiarising the lower intonation to this vowel the difficulty is greatly mitigated, and the effect of the voice ringing against the teeth produces a trumpet-like quality of tone, and an ease in effect which are indescribable, but eminently gratifying. Of all the six vowels, the broad Italian A (aa) stands alone for imparting a pure and open quality of tone; and when once it can be brought well to the

front of the mouth, the quality is in its greatest perfection, of which more anon. Meanwhile, the claims of the others to similar treatment by means of this throwing forward of the tone cannot be too strongly urged, because the resonant or travelling quality of each vowel should be as nearly as possible equalised by incessant practice, in order that the vocal tone may be enabled to waft each syllable to an equal distance. Having thus briefly touched upon the relationship of elocution with legitimate vocal production (itself the offspring of the union of respiration and resonance), let us pass on to the consideration of the principal faults in the vocal elocution of the day, and of the reason why (apart from the dogma of original sin) these faults should so greatly abound, not only amongst English, but also amongst many English scholars, or at least artists. Why is it that our ears are so constantly offended, even in some of the best concert-rooms, by the most horrible imitations of an expressive, if difficult, language? Gentlemen, one could almost say, why is the evil not greater than it is, seeing that we are never taught to *spea*k our words properly in ordinary conversation? Of all the utterers of words, the average Englishman is one of the worst, for the simple reason that his cosmopolitan language requires more careful study than other and more indigenous ones, and generally receives less, because, as a nation, the English are most prone to consider every useful faculty rather as a "gift" than an accomplishment. When found fault with, the English student of vocal speech takes triumphant refuge in affirming the unvoiced nature of our tongue. Well, in some respects it is less vocal than other languages, but its sound is, *de facto*, much less faulty than is generally asserted. I would even go so far as to assert that English is better to sing than some other languages, in respect, at least, of its requiring greater intelligence, and a more careful study for its proper rendition. Briefly stated, our difficulties are mainly as follows:—whereas, in Continental languages, the all-important vowel almost invariably governs the word or syllable in which it is contained, in English, the vowel is governed by something which precedes or follows it. The vowel "a" has some different sounds, "i" some, and the combination "ou" some. If we say the word "draft," we do not know, until the context is supplied, whether we speak of an air, or utter a cheque. In the words of the old song—

I know a bank  
Whose scents are cent per cents,  
Whose airs are drafts!

etc. Now, even if we spell this last word as draughts, we are still at the mercy of the context in order to know whether we imply a current of air or of liquid, or the occasion of thirst and the means for alleviation thereof. The effect of this confusion upon unstudied vocalism is obvious. The singer, whilst he is articulating his vowel, thinks of the consonant to follow, and alters too soon the position of his resonance producers, to the entire detriment of his vocal tone. Next, our consonants frequently occur *en masse*, and, like the Teutonic, awkwardly in the extreme, as when the sybillant is followed by sybillant or by "sch," percussive by percussive, labial by labial, etc. How often do we laugh at the Scottish dialect; yet, whilst the educated Scotsman speaks far better English than we Sassenachs, the most uneducated "Glesga" shipwright would scorn to say "wen," "were," and "weye," as if he meant when, where, and why, or to say "weal" if he meant wheel. I say, therefore, that spontaneous utterance is not for our language. English must be studied until its correct pronunciation becomes, in a manner, hereditary.

(To be continued.)

"The Year Book of the Church of England" states that the Church has 154,000 unpaid, and 19,000 paid men singers, and of female singers about 57,000 unpaid and 2,100 paid.

### CONGREGATIONAL CHURCH MUSIC.

A paper on this subject was read before the Sidcup Christian Literature Society, at a recent meeting, by Mr. E. Griffith F.C.O., of Chislehurst.

Defining his sense of the term "reform," Mr. Griffith said he advocated nothing more nor less than is plainly and distinctly directed throughout the liturgy. All would agree that the ideal employment of music in public worship was that the whole congregation should sing in all those musical portions of the liturgy assigned to them. But from a very long and varied experience as an organist in the village, country town, and London churches, he could say that nine-tenths of the congregations did not sing at all, unless in a very simple hymn or chant. It was his conviction that the rapid advancement of musical knowledge, and the greater efficacy of church choirs, did nothing to interpret the real spirit of the liturgy. Considering the power and influence of music as an aid to worship and a source of strength to the Church, it augured ill of the vitality of that Church which could not enlist the voices of its congregations in the musical service, the right and the duty of the people at large, which could, or ought to be effected in every parish by care and judgment. Why was hearty good congregational singing so rare in our churches? Church music was constantly becoming more elaborate and ornate, not only silencing the congregations, but taxing the powers even of our highly-trained choirs. The voluntary choir was consequently becoming a thing of the past, and every man, woman, and boy possessed of the requisite musical ability were demanding payment for their services in praising God by deputy in our churches. Simple, solid, and ecclesiastical music was fast becoming banished from our services. Archdeacon Farrar had written to him on the subject: "The spirit of professionalism in a choir is the ruin of the spirit of devotion in a congregation." The people were not wholly blameless. Dr. Hullah said of them, forty years ago:—"To the shame of our upper and middle classes of society, be it spoken, congregations do not sing. The voice which on Saturday night has held entranced admiring crowds, is on the Sunday morning tuneless. The amusement of a crowd is an object worth years of study; but the praise of God is left to the school children; it is not genteel to sing in church." Certainly there was plenty of music heard in the majority of the churches—music most artistic, most beautiful; but for the choir only. The great congregation was voiceless. He did not desire to do away with church choirs; but to show how they could be made most valuable in leading and assisting the congregation in all the music intended for the people—the original object of the institution of choirs. He depended in a great measure upon musical illustrations to prove that congregations might be relied upon for taking an effective part when all such music was adapted to their wants.

With regard to the different divisions of the liturgy, the Confession should be spoken on a low note common to all voices. Supplications for mercy and pardon should be in the natural and simple monotone; the one voice, without confusion and jumble. A note common to the generality of mankind should be used. Congregations would not even attempt to respond on a higher note than E. Why, then, should they sacrifice the duties and the desires of the people to the ambition of choirs? In coming to the canticles and psalms, a grand opportunity for chanting is given, assuming suitable music for the burst of praise from a congregation. But here, again, people were compelled to stand as listeners, simply from the ornate character of the music chosen, to the exclusion of grand, solid, and simple melodies. More frequently than not the chants were set so high, even in the recitation notes, that very few could attempt them. Too often the composer was exercised with the exigencies of harmony for the chancel choir rather than the needs of the congregation, and a desire to display his scientific acquirements rather than solidity, massiveness, and simplicity. No part of the service required more care and discretion in the organist's duties than the chanting. They had only to observe the effect in the congregations when a very simple, melodious, and solemn chant was sung. The interest and heartiness shown ought to be sufficiently convincing as to what should be generally adopted. Gregory, in the year 590, endeavoured to meet the need of the people by arranging music, the main characteristics of which should be "simplicity and gravity." Very probably, if Church composers,

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with all the resources of modern harmony, had in some degree worked more upon the spirit and devotional character of these old melodies or tones, and had not introduced the lighter style of chant known as the Anglican, the voice of the congregation would never have been silenced. But immediately the sensuous appetite for prettiness was pandered to, as opposed to appropriate and devotional effect, all thoughts for the wants of worshippers were banished. He did not advocate the exclusive use of Gregorian chants, though they had the great charm of reverence and devotion when sung in unison with appropriate accompaniment. The great majority of Church people could not be induced to sing and enjoy them, but this was no reason for filling our modern chant-book with that which was totally unfit for congregational use. The music and pointing, and those who arranged or composed it, were to blame for the bad chanting of the people. Even in many churches where Gregorian chants were used to the psalms, the irreverent gabbling of choirs at the utmost possible speed, often at variance with the organist, effectually destroyed all efforts of the congregation to join in the chanting. Frequently, again, where Anglican chants were in favour they were injudiciously chosen, as regards their pitch and florid character. It was desirable to return to that ancient usage of singing the psalms in unison to grave and solid melodies. These melodies need not be so severe as some of the ancient tones, for it was quite possible for composers to produce good ecclesiastical chants, truly devotional and expressive of the words.

The pointing of the Psalters was another difficulty to be removed. All difficulties in the matter of pointing would vanish by pointing the music to every verse. In his illustrations he endeavoured to show the simplicity of this arrangement; and, as before stated, this was convincingly proved on seven different occasions lately by the vigorous and efficient singing of the audiences and congregations at first sight. Only the ignorant would attempt to defend the reading of Psalms. We need to restore music to its original connexion with the Psalms, and to acknowledge it here, as elsewhere, the natural expression of our deeper and united emotions. Nothing could justify the prevailing custom in parish churches of singing the canticles to elaborate and anthem-like music called services. Surely these canticles were the special property of the people, and should in no case be made select performances in the chancel. That was a grave mistake, and should never be countenanced or encouraged by the clergy. He especially referred to those very ornate compositions which many organists selected for exhibiting their own mechanical dexterity and the efficiency of their choirs. Why should assembled worshippers be denied their undoubted privilege of singing the grand old *Te Deum*? The service lists of London church choirs would show that possibly, with the exception of the *Venite*—which, fortunately, had not yet been set to a service—every canticle for morning and evening service was sung to a composition taxing the best choirs and organists to execute. Was this edifying to the people, or tending to strengthen the Church's hold on the masses?

Among the clergy who had answered his inquiries, the Rector of St. James's, Exeter, Prebendary Dumbleton (a former curate of Chislehurst) wrote thus:—"But what needs to be done is, I think, that someone should set himself to compose or compile such plain and sound music as you would have. Many would be glad to use it. I have been looking about for such all my life. All you say about the unhealthy advance of choirs as musicians I quite appreciate. Have you ever heard of the choir singing alternately with the congregation? This I have accomplished now in three churches, and it works admirably. I mean in psalms and canticles, when the latter are plain." However, he found it almost impossible to get even an attempt at this from clergy who heartily concurred in his suggestions.

Mr. Griffith said the anthem was the only part of the service where the separation of the duties of choir and congregation was a gain to both. Listening to a good and suitable anthem, well sung, could fill the heart with devotion and prove a spiritual blessing. A well-known rector of a London parish wrote thus:—"The most elaborate music of which the choir is capable should be used in the anthems as a special offering to God, in which the congregation are only expected to join in spirit." It was infinitely better, however, to substitute for the anthem a good hymn, when the former was not calculated, through imperfect execution, to

prove an effective musical sermon. For the greatest service of adoration and praise—Holy Communion—simple, grand, and solemn music was required, and not adaptations from Mozart's Masses, and other works, which some of the musical clergy were injudiciously introducing into their churches. Reform was urgently called for here; and the Eucharist service should be guarded from all that pertained to sensationalism, and adapted in its music to aid devotion rather than lead to distraction.

As to hymn singing, all would agree that this portion of Church praise-worship was the most satisfactory, and that here, if anywhere, the voice was occasionally heard of the congregation. Improvement might be effected by the abolition of all flimsy, light, and sickly tunes, the lowering of the general pitch to suit the voices in a congregation, especially desirable for male voices, and by varying the music in some of our hymns according to the change of sentiment; pointing the words of every verse under the music, thus giving greater confidence to the congregation, and opportunity to the clever organist for more variety of expression and execution. His conviction was that a full and hearty interpretation of the liturgy would never be heard until serious efforts were made to adapt its music and responses more to the level of general worshippers. The Church would then gain the enthusiasm and hearty support of the people generally, more by giving them an opportunity to perform their own sacred duties than by the most perfect rendering of a select choir. Responses were being set to suit a choir only; psalms were often sung to chants which few could reach, and the canticles were made into elaborate anthems. Even the creeds—our common acts of faith—were made occasions of display for the choir and organist, leaving nothing to the people, unless, indeed, they muttered or whispered the *Amens*.

As an organist and musician, he was not really taking an antagonistic course in opposing the introduction of high-class music into our service. He would—in the anthem only—employ the whole resources of modern art, which, if properly prepared, would tax the time and abilities of all engaged in a choir. Moreover, he believed that our organists would improve their positions and gain the support and countenance of congregations by thinking of, and working more for, those congregations. Dr. Allon, of Union Chapel, Islington, had explained to him the system which had been so successful there. Regular practices for the congregation, a choir of about sixty, which led but did not sing for the congregation, and a distinct Psalmody class directed by the organist. Every member should be supplied with the music of a simple, effective sort. Only let the clergy show a willingness and determination to get such music, and without the least doubt the people would make it a second duty and deem it a great privilege, both for the home circle and Church, to provide themselves with it. Here was an extended field of operations for an enthusiastic and clever organist (who should always reside in the parish), and he would become the guide and teacher in matters musical to the whole parish. Many clergy had expressed sympathy with the object, but had not gone further. He suggested the establishment of an association for promoting a correct rendering of the liturgy by all congregations. That it would succeed was, in his humble opinion, beyond doubt. If such a service were once gained, chilling restraint, stamped by worldly custom in all our churches, would be banished for ever. Music would be restored to its original connexion with the liturgy, and acknowledged here, as elsewhere, as the natural expression of our deeper and united emotions. By dispersing the whole or part of a choir for a time amongst the congregation—all being provided with easy, effective, and solid music—every assistance would be rendered and confidence given to the people in their first attempts to do their duty. A choir in this sense was the very life of congregational singing; "and the life of the choir is the elementary music class," which should also include the whole congregation. It was difficult to dispute the assertion of Dr. Monk that the larger the organ and the better the choir-singing in any parish, the worse would be the congregational singing. What a brightness, a reality, a soul-stirring, heart-lifting effect if all this could be made to promote the singing of the people instead of superseding it.

The paper concluded with the opinions of a few out of the numerous clergy and laity who had written to Mr. Griffith, including the Archbishop of Canterbury, Mr. Spottiswoode, the Hon. and Rev. E. V. Bligh, and the Rev. E. L. Langdon, who

said:—"I entirely coincide in your sentiments on the present style and fashion of Church music, much of which is only suitable to a concert room;" the Vicars of Buckingham and Croydon, Mr. George Hulburd, an old and esteemed resident of Maidstone, and a quotation from a letter of Mr. Gladstone to the editor of the *Nonconformist Musical Journal*, which expressed the hope that skill and science might always continue to be the handmaids of devotion, and might never be used to overshadow it.

A spirited discussion followed, in which the Rev. Dr. Gritton, Dr. Poole, Mr. W. H. Gill, and the Rev. G. Simmons, the president, took part, and the heartiest thanks of the Society were accorded to Mr. Griffith.

### RECITAL NEWS.

**THE DOME, ROYAL PAVILION, BRIGHTON.**—Organ recital by Mr. Alfred King, Mus. Bac., F.C.O. (hon. organist to the Corporation), February 11th. Programme:—

Overture		
Adagio	"Occasional" .....	Handel.
March		
Pastorale	.....	Best-Kullak.
Prelude and Fugue in E	.....	Bach.
Andante (Quintett in C minor)	...	Mozart.
March "Cornelius"	.....	Mendelssohn.
Serenade "Ave Maria"	.....	Schubert.
Gavotte "Louis XV."	.....	Gladstone-Lee.
Serenata	.....	Boyse-Moszkowski.
Overture in E	.....	Morandi.

**ST. LUKE'S, CANTERBURY-ROAD, KILBURN.**—An organ recital was given on February 12th, by Mr. F. H. Stokes, Organist of St. Luke's. Programme:—

Toccata and Fugue, in D minor	.....	Bach.
Allegretto in B minor	.....	Guilmant.
Anthem "O Taste and See"	.....	Goss.

#### THE CHOIR.

**ST. MARKS, LEWISHAM.**—The fourth of a series of special services, with organ recital and vocal music, was given on Wednesday 8th inst., at 8 p.m., the organist being Mr. T. Carleton Bates, M.A. (organist of St. Mildred's, Lee); and the vocalist Mr. Frederic Leeds, Mus. Bac., Cantab, F.C.O. (organist of the church.) The programme included works of Wely, Henselt-Bach, Handel, (water music) Hoyte and Wagner, and the songs, "Come unto me" by Coenen, and "Blessed is the man" (Extract from Ps. 65, for voices, string band, and organ) by F. Leeds, who also gave a third recital on Wednesday, Jan. 11th, when the programme was as follows:—

Concert Stück	.....	Topfer.
Andante in F sharp minor	.....	Wesley.
Rejoice Greatly (treble solo)	.....	Handel.
Caprice in B flat	.....	Guilmant.
Toccata in F (with pedal solo)	.....	Bach.
Duet, "Love Divine"	.....	Stainer.
Andante from fourth symphony (known as the "Clock-movement")	.....	Haydn.
"He shall feed" (treble solo)	.....	Handel.
Allegro pomposo in D (concluding voluntary)	.....	Smart.
Andante and Allegro	.....	Bach.

**DUBLIN.**—Mr. Wm. H. Vipond Barry, A.Mus., T.C.L., gave a recital at St. Bartholomew's Church, on February 3rd, to a large and attentive auditory, who were unanimous in their praises of Messrs. Gray and Davison's splendid new instrument. The programme included:—

Toccata in the Dorian Mode	.....	Bach.
Andante (Violin Concerto)	.....	Mendelssohn.
March from a Church Festival	.....	Best.
Solo and Chorus, "Nazareth"	.....	Gounod.
Offertoire, E flat major	.....	Morandi.
Prelude and Fugue	.....	Eberlin.
Grand Chœur	.....	Guilmant.

### CASALPUSTERLENGO, ITALY.

A new organ has been built in the parish church here by Signor Luigi Riccardi. This builder has studied the best features of the German, French, and English organs, and has, says report, produced a remarkably fine instrument. It is built upon the pneumatic system, whether tubular or ordinary is not stated. The organ has about 70 stops. At the inauguration of the organ, on January 30th, Signor Petrati gave a fine performance. His extemporisation is stated to have been full of inspiration, character, and musical science, and a large number of the lovers of organ music assembled to hear his masterly exposition of the beauties of the new instrument.

## Notes.

Canon Shuttleworth writes from St. Nicholas Cole-Abbey Rectory, Lambeth-hill:—"I should be grateful if you would allow me to say, in order to prevent disappointment, that there is no foundation for the statement circulated by some of your contemporaries to the effect that Mesdames Albani and Nordica are to sing the solo parts in 'Gallia' and the 'Ninety-fifth Psalm' at St. Nicholas Cole-Abbey. The music will be rendered entirely by our own choir." The statement in question was seemingly a silly hoax.

The following is stated by an American Church paper:—"Inquiry having been recently made in certain quarters as to the date of the introduction of choral service stately in our churches, it is but graceful as well as grateful justice to mention that the Rev. John Ireland Tucker, S.T.D., rector of the Church of the Holy Cross, was the pioneer in the movement, nearly forty years ago. The constitution of the choir, however, differed in the substitution of women trebles and altos in place of boys. This was a measure greatly facilitated by the foundation of the Warren Home, where a goodly number of girls and young women are provided for, trained and educated under the generous provision of the founders. An excellent musical education enters constantly in the routine. Dr. Tucker, therefore, has at command all desirable accessions to his choir. Mr. W. W. Rousseau has officiated as organist and choir-master for a long term of years, and not a little of the large degree of success realised is due to his professional efficiency and devotion. Dr. Tucker is also identified with the history of our musical development by his production of the widely-used hymnal associated with his name."

At a recent conversazione in Liverpool, Messrs. Gray and Davison (who have a local establishment), exhibited a voicing machine with various organ pipes of different stops, all vibrating at one pitch. Members of the staff also contributed excellent musical performances.

**ORGAN-GRINDING IN A CHANCERY COURT.**—Mr. Justice Kekewich had before him in the Chancery Division the other day, a patent case about organs turned by handles. An amusing scene happened during the afternoon. The rival organs were placed on each side of the judge on the bench, and Mr. Moulton, Q.C., and Mr. Aston, Q.C., the counsel, were invited by Mr. Justice Kekewich to display the excellencies of their clients' musical instruments. The counsel ascended the steps to the bench, and Mr. Moulton, Q.C., treated the Court to an operatic air on his client's organ. The novelty of music in the dull atmosphere of a Chancery Court caused great amusement among the spectators. When Mr. Moulton attempted to play a tune on the rival organ he was unable to extract any sound. His lordship advised him to discontinue the task, with the jocular remark, "I am afraid you are a bad organ-grinder, Mr. Moulton."

An American journal observes: "Singing flat or falling in pitch is unhappily not infrequently heard among vested choirs. This is not confined to new and inexperienced choirs. It may be attributed at first to the inattention and indifference of the children to the pitch, and again a defective intonation among the tenors or basses will pull the whole choir down, and yet more frequently it is owing to an unconscious reliance upon the organ accompaniment, thus sacrificing the absolute dependence of the choir upon independent truthfulness of tone. Even in the most thoroughly trained choir, sometimes the processional enters the church singing half a tone or more below pitch, the interval having been lost *in transitu* from the choir room. Still more common is the loss of pitch in the recessional, the concluding stanzas sung in the choir-room, with the collect and amen, falling miserably off from the true pitch. The remedies are simple enough. No untrue voice should be tolerated, as the defect is generally inveterate and incurable. Then there should be such thorough and persistent choir practice without accompaniment that the choir will become absolutely independent of the accompaniment, self-reliant, and using the accompaniment as a help, and not as an indispensable support. Practical attention to these suggestions will relieve our musical services of very painful blemishes."

### COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday next, February 28th, the library will be open from 7 till 8; a lecture will be given by Mr. T. L. Southgate on "The Physiology of Pianoforte Playing, etc." All students interested in the subject will be admitted. The lecture will be delivered in the Bloomsbury Hall, Hart Street, at 8. April 9th, Annual College Dinner; April 10th, Lecture by Dr. E. J. Hopkins; April 24th, Lecture, by Dr. F. J. Sawyer, on "The Primary Rules of Organ and Pianoforte Fingering"; May 22nd, Lecture; June 26th, Lecture; July 17th, 18th, and 19th, Examination for F.C.O. Diploma; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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## SCRIBNER'S MAGAZINE,

MARCH, 1888,

Containing the Second and Concluding Paper on

## MENDELSSOHN'S LETTERS TO MOSCHELES.

This instalment is made up almost entirely of letters, and is illustrated with some unusually interesting portraits and fac-similes; among the latter the first page of the "Song without Words," as originally written by Mendelssohn, and the first page of the original score of his overture to the "Isles of Fingal," with a comment written on it by Gounod.

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## The Musical World.

LONDON: SATURDAY, FEBRUARY 25, 1888

### CHURCH CHOIRS.—I. ST. PAUL'S CATHEDRAL.

In selecting the metropolitan cathedral as the first of our series of short papers on the representative Church choirs, we may openly declare that the very best form of Anglican music, as it is to be found only in our great cathedrals, is our ideal, and the standpoint from which we shall judge those churches which from time to time will come under discussion. It is not our purpose to express ourselves definitely as to the best form of Church music, nor to thrust ourselves into the quagmire of controversy respecting the opposing merits of Anglican and Gregorian forms. There are advantages on either hand not lightly to be put aside; but it is our intention rather to judge what is, than to determine what should be, leaving the remedy to suggest itself, except in such slight measure as the space at our command may permit.

In the case, moreover, of St. Paul's Cathedral, the critical faculty is considerably disarmed, both by the excellence of the service and by the evident intention which has been manifest of recent years to make that service an example of what should be. Not that its conduct is yet without flaw or blemish, but it is a good way on the high road to complete artistic success. It will therefore be more to our purpose in this paper if we discuss rather the conditions of the existence of the choir, than the merits or demerits of the performance.

The music of the services is presided over by the Precantor, and the Succentor, as his deputy, selects and arranges the works for each day, always in consultation with the organist, Dr. John Stainer. It will thus be seen that the Succentor must be a musician, having much acquaintance with English Church music. At the present time St. Paul's is particularly fortunate in having the Rev. Wm. Russell as succentor, for in him they have secured at once a learned musician and a thorough churchman. With what complete accord this authority and the organist work is well exemplified in the musical excellence of the services. Next in order comes the organist, Dr. Stainer, and the mere mention of his name is a guarantee that the most sacred traditions of the English school will be revered. Under him is Dr. Martin, to whose lot falls the care of the choristers, and who will succeed Dr. Stainer, when the present organist retires from his post.

The choir is composed of six Vicars Choral, and twelve assistants. Whether under the old régime the minor canons were included in this latter class is not certain, but that they took an active part in the musical portion of the service there can be little doubt. The Vicars Choral are appointed solely on account of their musical ability, vacancies in their number being usually filled up from the ranks of the supernumeraries. They are paid out of funds specially set apart for the purpose, the assistants being paid out of the general fund.

The number of choristers at present stands at forty, eight of whom are probationers. They are boarded and educated in a choir-house specially built to accommodate forty boys, and are under the care of the Rev. Wm. Russell, Rev. H. D. Macnamara, and Mr. Green, their musical education being in the hands of Dr. Martin, the deputy organist. They are admitted between the ages of eight and ten, by examination. Any parent may have his boys placed upon the list of candidates, and these are examined at such times as Mr. Russell may appoint and as vacancies may occur. There are generally about three examinations a year, candidates being required to possess a good voice, a slight knowledge of music, and of Latin. The education of the boys is such as any parent can desire to fit the child to occupy a good position in a public school when he leaves the choir-house. The excellence of the board is of a high order, and every effort is made, and with signal success, to make the choir-school as home-like as is compatible with school discipline. The musical duties of the boys occupy them on an average for about an hour-and-a-half daily, besides the services. On one day in the week, on Thursdays at present, the choir boys are exempt from afternoon duty, the service being performed entirely by the men.

The services are, as we have already hinted, entirely Anglican.

In this, admirers of Gregorian music may recognise a weakness. The responses are the traditional arrangement given entirely without organ, the last response being sung more slowly and with a whispered intonation almost poetical. There are some minor points about the conduct of the service which would be the better for revision, the selection of the precentor, for instance, not being always sufficiently considered with a view to the musical excellence of the service, but, as a whole, the music at St. Paul's is sufficiently near to complete success to disarm criticism.

### THE CLAVI-HARP.

On the afternoon of Friday in last week, a small party of musicians and musical experts assembled in the sumptuous drawing room of the Royal Hotel, at Eastbourne, to inspect a new and wonderful instrument.

The clavi-harp is the invention of M. Dietz, of Brussels, whose family name has been long and honourably connected with musical inventions and mechanism. His grandfather, the first manufacturer of "upright" pianos, being struck with the difficulties and defects of the harp, constructed in the year 1810, an instrument *à cordes pincées à clavier*, the strings being connected with a key board. This instrument, in the form of a lyre, had copper strings and a compass of six octaves. Only one specimen of it is now in existence. A few years later, M. Dietz made improvements on this model, and in 1814 obtained a patent for a *clavier-harpe*, which may be regarded as the parent of the new clavi-harp, but it had many defects, and was soon forgotten by the musical public.

The original idea was adopted by the son and grandson of M. Dietz, and after the labour of many years, spent in countless experiments, the transformed *clavier-harpe* arrived at the perfection exhibited in the newly-patented Clavi-harp, which has been accepted by many eminent musicians, as not merely equal in all respects, but superior in many, to the harps now existing.

It is to Mr. William Webster, of Blackheath, that the introduction of the clavi-harp to the English musical public is due. Mr. Webster is highly esteemed in musical circles, as a thorough musician, a skilful vocalist, and performer on several instruments. Often taking part in orchestral performances, he was struck with the difficulty of finding good harpists, and the unsatisfactory quality of the *pizzicati* played by the string-band in substitution of the peculiar effects produced by the harp. On hearing the clavi-harp, he was so delighted to find in it the best qualities of the harp, combined with qualities of a superior kind—above all, the keyboard, which enables a pianist to produce harp effects, such as chromatic passages, beyond the reach of any but highly-trained harpists—that he resolved to do his best to secure the utilisation of the instrument in England.

The clavi-harp is not a piano which imitates more or less the sounds of the harp; it is a harp which is played by means of keys, as its name indicates.

The pinching of the harp is perfectly rendered in a regular manner, being at once delicate and soft without losing power. The touch is so sensible, so easily affected, that the performer can at will pass through all the degrees from *ff.* to *pp.* without the aid of the pedals. The instrument is tuned by temperament like the piano, but with much greater facility, the clavi-harp having 73 strings, only one to each note, while the piano has from 200 to 300, two or three strings to each note. The strings are metallic, and covered with silk, therefore the instrument keeps in tune better even than the piano, and the strings scarcely ever break.

Anyone able to play on the piano can also play the clavi-harp. It has the same manner of execution; of playing arpeggio chords, and facilities for putting expression into the song or melody. The attack of the touch only differs in this way: In the piano the hammer strikes against the string when the key has obtained its lowest depth. In the clavi-harp, on the contrary, the hook which plucks the string attacks it just as the note or touch is raised—keeping it down simply has the effect of placing the hook behind the string. To play the instrument loudly one must attack the note sharply at the departure, and play it softly. It is exactly the reverse on the piano. This manner of playing reproduces well the movements of the harpist when he lets go the string and puts his finger back.

The touch of the clavi-harp may be compared with that of the clavacin, in which the strings are plucked by means of a quill, but the clavi-harp differs essentially from that instrument, because it is so susceptible of expression; that is to say, the artist can at pleasure pinch the strings more or less, an impossibility on the clavacin.

The instrument is provided with two pedals. The seven pedals which are used in the harp for making half-tones, are suppressed in the clavi-harp, as every half-tone has its special string. In the clavi-harp the pedal on the right is used in playing loud. When putting down the pedal, the character of the harp is shown; that is to say, all the strings vibrate freely through the influence. But to change the tone you raise (or leave) the pedal, and stifle the strings without leaving off

playing, that which the harpist cannot do, since he must use both hands to stifle the vibration of the strings. This loud pedal in the clavi-harp aids also in producing an effect which the harpist would never make. In playing the instrument without the pedal, you obtain a dry tone without echo, and you can, besides that, let several notes vibrate by holding the keys down. In this case those strings only corresponding to the notes held down will vibrate, you can, therefore, play a sustained melody accompanied by chords without echo. The left pedal is used for producing harmonic sounds in the octave, as one does in the harp, with this difference, that the most clever harpist can only make four notes in harmony at a time, and on the clavi-harp you can play ten. Finally, very often the harmonic sounds are missed by the harpist, who does not take the middle of the strings strictly. This never occurs in the clavi-harp, because the pedal mathematically divides in two the three octaves of the bass strings. The touch remains the same if one puts down the harmonic pedal or not.

When it is added that the clavi-harp is much lighter than the piano—so that it can easily be moved from room to room, or taken into an orchestra—and is of an elegant form, favourable to artistic decoration, sufficient will have been said to give a general idea of the new instrument. Minuter details would scarcely be intelligible without inspection of the mechanism.

It is undeniable that at the present day, that beautiful instrument, the harp, is seldom played; still seldomer well played. This is attributable to the difficulties it presents to pupils. Its seven pedals must be employed in different ways when notes are to be raised or lowered a semitone; chromatic passages easy of execution on the piano, are almost impracticable on the harp; the same may be said of the shake, and is only after long and exclusive devotion to its study that the harp can become endurable in the hands of an amateur, or the means of furnishing a professional harpist with a moderate income. It is needless to point out how far, in these respects, the harp is surpassed by the clavi-harp.

The superiority of the new instrument over the harp is so immediately obvious to the impartial examiner; it affords such advantages to lovers of harp-music, in facilitating, by means of a keyboard, the execution of passages which experienced harpists find it difficult to play, and also in rendering frequent tunings unnecessary; it is so likely to exercise a beneficial influence on orchestral performances and on instrumental compositions, and so calculated to add to the employment of the harp where it cannot now be used, that it will hardly fail to become widely popular in this country, as soon as its merits become known.

### CRYSTAL PALACE.

At last Saturday's concert two new works by young English composers were performed. The first of these was a setting, by Mr. C. T. Speer, of certain portions of Tennyson's "The Day Dream," viz., those having reference to the old fairy tale of the Sleeping Beauty. Mr. Speer, unlike Mr. Cowen, who, as our readers will remember, has treated the same subject dramatically, has approached his task in a contemplative spirit, and has in consequence written a sequence of melodies more or less tuneful, and more or less reminiscent, without in the least musically elucidating the story. The music is indeed monotonous to a degree, for, in addition to the sameness which is the inevitable result of the method of treatment adopted by the composer, Mr. Speer seems to have little or no sense of rhythm and phrasing; his melodies seem to be all cut to the same length, and the words fitted in afterwards. Some of these melodies are, however, pleasing, the second subject of the prelude being happy; but much of the possible effect of the melodies is destroyed by crude instrumentation. Very different was Mr. Hamish McCunn's setting of "Lord Ullin's Daughter," in the form of the choral ballad, so successfully employed by Dr. Stanford in "The Revenge." Starting with a bold and eminently Scotch theme, and as the dramatic interest of the scene rises using his voices in declamatory passages against a vividly coloured orchestral storm, Mr. McCunn has produced an excellent musical interpretation of the old ballad, and shown that he has already made great strides in the right direction, for in addition to having something to say, he knows how to say it. Mr. Harper Kearton sang very well in "The Day Dream," while Miss Thudichum, who was apologised for, was nevertheless quite equal to the interpretation of the very little soprano music in the same work. A feature of the concert was the performance of Schubert's Unfinished Symphony in B minor, which was exquisitely played, Weber's Overture to "Der Freischütz" and Delibes's "Sylvia" suite beginning and concluding the concert. The chorus might have



been better, there being a distinct tendency to drop in the pitch; but the orchestra, under Mr. Manns's direction, he conducting throughout, left nothing to be desired.

#### LONDON SYMPHONY CONCERTS.

At last Tuesday's concert the principal item in the programme was again the new Brahms concerto. At a second hearing much of what at first seemed obscure becomes clearer, and the beauty of the *andante* has seldom been surpassed by Brahms. Herren Joachim and Hausmann, as before, played the enormously difficult solo passages superbly, while in solos by Spohr and Boccherini they each obtained enthusiastic recalls. The remainder of the programme consisted of Beethoven's overture, "Zur Weihe des Hauses," Volkmann's "Serenade in F," for strings, op. 63, both well played by the orchestra, and a new orchestral ballad, "The Ship o' the Fiend," by Mr. Hamish McCunn. This latter work is an orchestral illustration of the Scottish ballad of the same name, and which bears a close affinity to Bürger's "Lenore," with the difference that a voyage in the demon ship is substituted for the ride which Dvorak has illustrated with such realistic fidelity in his "Spectre's Bride." If Mr. McCunn has not succeeded to the full in his treatment of this difficult subject, he has at least shown a very creditable ambition and a very considerable amount of technical skill. Nevertheless, this work cannot be said to show much more than cleverness, although there are considerable evidences of this quality. The composer conducted, and obtained a flattering reception.

#### POPULAR CONCERTS.

The popular concert on Saturday, as the occasion of Herr Joachim's first appearance this season in the afternoon, was crowded and animated. The programme opened with Beethoven's quartet in E flat, op. 74, played by MM. Joachim, Ries, Hollander, and Piatti; Mr. Max Pauer was the pianist, and was first heard in the suite "Aus Holberg's Zeit" (Grieg). Being compelled by the applause to give an encore, he added another example of the same master. Herr Joachim followed with a truly wonderful rendering of Bach's Chaconne for violin alone, which caused an insatiable desire for more, and Herr Joachim kindly gratified this desire by again playing an unaccompanied solo (Bach). Schumann's trio in D minor, in which MM. Max Pauer, Joachim, and Piatti were associated, closed the concert. The vocalist was Mdle. Hermine Kopp. She had some difficulties to surmount, as, just before her first song, the electric light collapsed, and had to be replaced by the gas, and for an unexplained reason the words of her second song were not printed, which naturally diminished its interest. Her nervousness must partly account for a not very successful rendering of Schumann's "Widmung" and Grieg's "What I saw." Mdle. Cécilie Kopp acted as accompanist.

Beethoven's Quintet in C major, op. 29, was the chief item in Monday's programme, and received a very fine interpretation at the hands of MM. Joachim, Ries, Hollander, Gibson, and Piatti. Herr Joachim is always at his best when playing Beethoven, and no less in the impulsive finale than in the beautiful *adagio molto espressivo* was his masterful influence made apparent. His solo, Leclair's Sarabande and Tambourin produced such an *encore* that he was obliged to appear again, playing Spohr's Barcarolle in G major. The pianist, Miss Mathilde Wurm, possesses a delicate touch and refined and expressive style, and in Schumann's "Papillons" she was enabled to display these qualities to advantage. Miss Marguerite Hall was again the vocalist, and was very successful in Brahms's fine song "Geistliches Wiegenlied," the effect of which was enhanced by the viola obbligato, sounded on an old Catholic hymn, and well played by Mr. Hollander, and Schumann's "The Soldier's Bride." Mendelssohn's Pianoforte Trio in C minor concluded the concert.

#### MR. HENSCHEL'S VOCAL RECITAL.

The third and last of Mr. Henschel's Vocal Recitals was given on Wednesday afternoon, at the Princes' Hall, and attracted a numerous and highly appreciative audience. The merits of these excellent performances can, indeed, scarcely be overrated; they have ranged over a wide field of vocal music, taking in the old Italian, the French, and the German schools, and in no instance

descending below the level of high art. More intelligent and, in their way, accomplished singers than Mr. and Mrs. Henschel it would also be difficult to find, and as a mere education these concerts must have been invaluable to vocal students. The programme of last Wednesday commenced with Cimarosa's graceful duet, "Che bel piacere," followed by a sacred song, "Sei nur still," sung with due emphasis by Mr. Henschel. That artist also gave one of those ballads of Loewe, which he has made specially his own, and which, but for him, would scarcely be known in England, although in the way of narrative music they have few equals, always excepting the standard setting by Schumann of Heine's "Die beiden Grenadiere," in which also Mr. Henschel excels. The lady was heard to perhaps greatest advantage in Liszt's "Die Lorelei," the most poetic, if not the most popular, of the innumerable treatments of that poem. This was indeed a perfect rendering, marked at once by the subtle refinement of feeling, and by considerable power of expression.

#### MISCELLANEOUS.

The concert of Herr Ragnar Grevillius took place at 49, Eaton-square, on the 13th inst., and not, as mis-stated in our last issue, at a house in Euston-square. The fashionable audience included a number of Swedes, who were interested in witnessing the *début* of their compatriot.

Mdles. Marianne and Clara Eissler announced a violin and harp recital at the Princes' Hall for last Tuesday afternoon. Mr. John Thomas's co-operation with Miss Clara Eissler was promised in his duet for two harps, in E. minor.

The members of the Lyric Club gave their second soirées of this season at the Institute of Painters in Oil Colours, Piccadilly, on Thursday evening, the 16th inst., when upwards of five hundred visitors were entertained. Amongst others, the following artists contributed to the success of the evening:—Miss Belle Cole, Miss Lucille Saunders, Miss Carlotta Elliott, Miss A. Gomes, Miss Agnes Jansen, Miss Rosa Leo, Mrs. M. A. Carlisle, Mr. H. Thorndike, Mr. W. Nicholl, Mr. Franklin Clive, Mr. Jack Robertson, and Mr. Luther Munday, as vocalists; MM. Theo. Werner and René Ortman each gave a violin solo, Mr. A. J. Hall, a musical sketch, while recitations were given by Miss Alexes Leighton and Mr. George Giddens. During the evening three new songs, by Miss Carmichael, Miss Hope Temple, and Mr. Wilfrid Bendall, were sung, accompanied by the composers.

The fourteenth annual ballad concert given by the East End Society, in aid of the City of London Hospital for Diseases of the Chest, Victoria-park, was held at the Town Hall, Shoreditch, on Feb. 14, under the direction of Mr. Wilhelm Ganz. Among the vocalists were Miss Agnes Larkcom, Miss Frances Hipwell, and Madame Patey; Mr. A. Lawrence Fryer, Mr. Charles Ganz, and Mr. Frederick Bevan. The instrumentalists were Mr. Philip Pague, solo cornet, and Mr. Wilhelm Ganz, solo pianoforte.

#### SAVOY THEATRE.

"H.M.S. Pinafore" is now preceded at the Savoy by a decidedly ingenious trifle, from the pen of Frank Desprez, entitled "Mrs. Jarramie's Genie." Both the music, which is the joint production of Messrs. Alfred and Francis Cellier, and the humour of the piece itself are of a kind that is very familiar to frequenters of the temple devoted to Sullivan and Gilbertian art. In this case the accustomed element of incongruity is obtained by the introduction of Oriental necromancy into modern life, a notion cleverly utilised already in one of Anstey's novels. The veritable Aladdin's lamp, by a curious series of accidents, comes into the possession of a retired upholsterer's wife. From the hands of that lady, after she has enlisted the Genie's services as butler and man cook, at a critical junction of domestic affairs, it passes into those of her husband, a fervid politician, eager for social and parliamentary distinction, in obedience to whose counter orders the Genie, in turn, is compelled to assume the form of an election agent. This, and several other complications, keep the piece going with considerable liveliness, the chief burden falling upon Mr. John Wilkinson, as the slave of the lamp, who not only effects several dexterous transformations, *à la* Cascafel, but displays no small humour in his various impersonations. The

other parts were fairly well acted, and the music contains some pleasing numbers. The good ship "Pinafore," with her good captain, is as funny as ever, but the public cannot be expected to laugh for ever. After many a propitious cruise, and a career of exceptional prosperity, the time seems at hand when this unique man-of-war, too, will have to yield to those inexorable laws from which neither ships nor human beings can claim exemption, and no doubt we shall hear presently that "The Pinafore" has been brought into dry dock. Meanwhile, if there still exist any play-going man, woman, or child, to whom this piece is not familiar, the chance of seeing it as well rendered, and better mounted, than ever before, ought not to be allowed to pass.

### Next Week's Music.

#### THIS DAY (SATURDAY).

Afternoon Concert.....Crystal Palace. 3  
Popular Concert.....St. James's Hall. 3  
Strolling Players' Orchestra.....St. James's Hall. 8.30

#### MONDAY, 27.

Popular Concert.....St. James's Hall. 8.30  
Madame Emily Tate.....Brixton Hall. 8

#### TUESDAY, 28.

Mr. Wade's Chamber Music Concert.....Princes' Hall. 8.30

#### WEDNESDAY, 29.

London Symphony Concert.....St. James's Hall. 3  
Ballad Concert.....St. James's Hall. 8

#### THURSDAY, MARCH 1.

Purcell's "Dido and Æneas," Stanford's  
"Elegiac Ode" (Bach Choir).....St. James's Hall. 8.30

### Music Publishers' Weekly List.

#### SONGS.

Away to the Battlefield.....M. Seale... J. Williams.  
Picture, A (D to E).....L. Grant... Grant,  
Edinburgh.

#### CONCERTED VOCAL.

Day-dream, The (Cantata).....C. T. Speer... Novello.  
Hear my Prayer.....J. H. Pope...  
Jesu, the very thought is sweet (*ad lib.*  
chorus).....T. C. Grounds...  
Lord Ullin's Daughter, Ballad for choir  
and orchestra.....Hamish McCunn...

#### BOOKS.

The Musical Year Book of the United  
States.....G. H. Wilson... Mudge,  
Boston.

#### INSTRUMENTAL.

Angiolotta (pianoforte).....F. Leideritz... J. Williams.  
Daphne.....H. Klusmann...  
Gavotte (violin and pianoforte).....B. Godard...  
Go it Gidop (pianoforte).....H. Klusmann...  
Les Cloches de Corneville (harp).....J. W. Glover...  
Midnight Dreams Waltz (pianoforte).....H. Klusmann...  
Nadia.....Roubier...  
Pelican Polka.....H. Klusmann...

### MUSIC IN ITALY.

MILAN, Feb. 18.—Plenty of news, in and out of the capital of Lombardy. *Ab Jove principium*—Verdi's "Otello" has created a new furor in Modena with Signora Mayer, and Signori Durot and Sparapani, as interpreters; all three very good. The same work met with another success at S. Carlo in Naples, with Tamagno, Kaschmann, and Signora Gabbi. The *tenore robusto* (who, by the way, has become a very effective actor, too) made a sensation, as did Kaschmann also, who proved a marvellous Iago. Both these artists, and Signora Gabbi—a beautiful Desdemona—had to repeat respectively, the *Addio, Sante memorie* (three times), the *Credo*, and the *Ave Maria*. Both at Modena and Naples, the work has made the same impression as it did at Milan, the enjoyment growing by degrees on every successive night. The illustrious author received telegrams of sympathy and admiration, to which Signor Verdi replied with heartfelt thanks, announcing at the same time that "Otello" will be his last work. At our La Scala, Goldmark's "Queen of Sheba," too thinly attended (because of the performers), has been supplanted by Meyerbeer's "Africana," the great and only attraction being Señor Gayarre, who was engaged for six nights at the handsome figure of 5,000 francs per night. Gayarre took many liberties with his text, but nevertheless roused great enthusiasm, and attracted enormous crowds. At the Carcano we had Ponchielli's "Roderigo, Re dei Goti" revived, one of the very first works of the Maestro, written some thirty years ago, in the style of that epoch. Critics have taken a very hostile position towards this old opera, without consideration of the many beauties it contains, and the decided mark of genius revealed by its author who, in later years wrote "I Lituani" and "Gioconda." Signora Brambilla Ponchielli, the widow of the Maestro sang and sings her part in "Roderigo" with love and with the bravura of a distinguished artist. However, despite the critics, "Roderigo" won much favour and applause among the audience, who know less of theory, but feel more. I take this opportunity of stating that "Gioconda," by the same author, met with a great success at Carlo Felice, Genoa, the first performance being attended by a select audience, which crowded the house, and heartily applauded the artists, Signore Pantaleoni, who created Gioconda at La Scala, years ago, Felicita Angeli, Signori Lhérie and Sillich, baritone and basso; the tenor Gabriele being the least efficient member of the cast. Meyerbeer's opera was followed by "La Favorita," in which Gayarre also appeared, the general performance being an excellent one. Signor Battistini, the baritone, a young artist, a handsome man, and a refined singer, specially distinguished himself. At the Teatro Argentin in Rome, "Amleto" by Ambroise Tnomas, and Bujito's "Mefistofele" have been well received. The French Maestro, who was present at the first performance last week, has been the object of a warm demonstration.

### PROVINCIAL.

BRADFORD.—Friday and Saturday were given up to forlorn attempts to keep afloat "popular" concerts in the great music hall. On Friday the series was extended by Mr. W. B. Sewell, who has deserted the classics for operatic selections, which do not, however, make his concerts pay their way, although he brings a very good orchestra of seventy men together. On the Saturday night, the local artillery band, a small and hardly efficient string band, with sentimental and comic vocalists were engaged, but this affair was not more successful than the other. The artillery band played very well, and the Creole singer, Mlle. Young, had uncommon success in ballad airs. She has a fine mezzo-soprano voice, which shows a little want of cultivation in the low register, but is very telling when unforced. The Festival Choral Society is getting into deep water. The reforms noted twelve months ago have not been thoroughly efficacious, as the funds are rapidly lowering, and members are called upon for a substantial subscription. This is demurred to; and while the matter is in abeyance Dr. J. C. Bridge (Chester) has resigned his conductorship, probably to free the committee in considering ways and means. It is to be hoped, however, he will be induced to withdraw the resignation, as the society never had so able, nor so popular a conductor.

STAFFORD.—The Stafford Choral Union gave an excellent performance of Gail's "Holy City," in the Borough Hall, on Monday, Feb. 6, under the conductorship of Dr. E. W. Taylor. The band and chorus number over 200 performers, and so regular has been their attendance at rehearsal, and so thorough their training, that it would be difficult to conceive a much finer interpretation of the work. This is very satisfactory, considering that the society has been in existence only three months. The solo portions were in the competent hands of Miss Mills, Miss Atkins, Mr. Briton, Mr. Horrey, and Mr. Cockerill, of the Birmingham Festival Band, solo harp.

BATH.—The second of the English Ballad Popular Concerts, under the direction of Mr. Albert Vis-tu, took place at the Assembly Rooms, on Saturday evening. The first part of the programme was devoted to sacred music, the opening number being a duet for two pianofortes, Rossini's "Stabat Mater," admirably played by Miss Lucy King and



Mr. Visetti. Miss King was also associated with Mr. W. N. Squire in Mendelssohn's Variations for piano and violoncello. Miss Emily Squire, a mezzo-soprano of good quality, was recalled for her rendering of Gounod's "There is a Green Hill." Madame Amy Sandon, who possesses a strong contralto voice, sang "The Chorister" (Sullivan), with taste and expression. Mr. O. Yearsley, a well-trained tenor, chose for his song "How many Hired Servants," from the "Prodigal Son." Madame Rose Hersee gained great applause for her solo from "The Creation," "On Mighty Pens," returning to bow her acknowledgment. Mlle. Anita Alameda possesses a soprano voice of good quality and compass, her high notes being particularly clear and strong. She obtained a recall for her interpretation of Gounod's "My Beloved Spake," the cello *obligato* being played by Mr. Squire, of the Royal College of Music. Mr. Dan Price (bass), was encored for his song, Gounod's "Nazareth," with chorus of male voices. The second part of the concert commenced with Reichardt's "Image of the Rose," nicely sung by Mr. Yearsley, with vocal accompaniment. Miss Emily Squire gave the "Häbenera" from "Carmen," and in response to the applause sang "Robin Adair." Mr. Yearsley gave a pretty song by Hope Temple, "Fond Heart, Farewell." Madame Amy Sandon was recalled after Tennant's "Song of the Heart," but declined to repeat it. A pianoforte solo "La Regata Veneziani" (Liszt), beautifully played by Miss King, was much appreciated. A capital concert concluded with another duet for two pianofortes, Raff's "Tarantella," played by Miss King and Mr. Visetti.

BIRMINGHAM, Feb. 20.—Madame Agnes Miller's second popular chamber concert at the Masonic Hall, on Feb. 16, was even better attended than the first, and the *beneficiaire* must have been gratified with the success she has achieved. The Shinner ladies' string quartet, composed of Miss Emily Shinner (first violin), Miss Lucy Riley (second violin), Miss Cecilia Gates (viola), Miss Florence Hemmings (violin-cello), proved again a great attraction, their delightful *ensemble*-playing being of the highest order. Moreover, each lady is a soloist of great merit, who has mastered every technical impediment, which was amply shown in Schubert's beautiful quartet in A minor, op. 29, and Brahms's quintet in F minor, op. 34. Miss Shinner, as a leader, may be classed high in the rank of our native violinists; her tone is absolutely pure and refined, her technique unerring. Miss Lucy Riley also met with a cordial welcome; her playing in some duos for two violins by Benjamin Godard, in which Miss Shinner joined, showed great talent. Miss Hemmings gave an uninteresting sonata in A by Boccherini, on the violoncello, with masterly skill and perfect finish. Madame Agnes Miller chose for her pianoforte solo Beethoven's fantasia in G minor, op. 77, and Chopin's study in G flat, op. 25, No. 9, also his impromptu in A flat, op. 29, besides playing in Brahms's wonderful quintet. Madame Miller, who is endowed with a firm touch and a good memory, may strictly be considered a classical exponent of the higher art of pianoforte playing. The Brahms quartet displays the powerful character of the great German composer, and necessarily demands higher executive skill. We specially wish to single out the marvellous schizzo in C minor, with trio in C major, which justly might be named *un banquet infernal*; it was played with an amount of vigour and character quite electrifying. The audience applauded every item, and the artists may be proud of the reception accorded to them.—The programme for Mr. Stockley's third orchestral subscription concert, which was announced for Thursday at the Town-hall, is of unusual interest, and includes the following works:—Beethoven's Symphony, No. 2; overture, "Jannhäuser" (Wagner); suite—mazurka, intermezzo, gavotte, fantasia, and march for full orchestra (Edward Elgar, of Worcester); Mendelssohn's pianoforte concerto in D minor; Schumann's novelties in F major; Rubinstein's staccato étude in C, the last three named to be played by Miss Fanny Davies. The vocalists are Mlle. Antoinette Trebelli and Mr. Henry Pope. Mr. Glmer's military band concerts still attract a vast audience, giving delight to thousands. The Clef Club monthly chamber concerts, given in their own rooms, are now well established, and deserve a word of high praise for their excellence, and may be named as the best concerts of the kind given in private circles.

HIGH WYCOMBE.—The choral association gave their second concert of the season in the Town-hall on the 13th. The programme included Mendelssohn's "Ninety-fifth Psalm;" part songs, "The Dawn of Day," "Oh! my Love is like a red, red rose;" songs by Mozart, Cowen, and Sullivan; Chopin's nocturne in G, and Albanesi's menuetto. The performance was excellent, and greatly enjoyed by a large audience. Mr. J. G. Wrigley, F.C.O., Mus. Bac., Oxon., conducted. Bennett's "May Queen" is announced for the final concert in April.

MAIDENHEAD.—The philharmonic society gave their second concert of the season on the 14th, in the Town-hall, when Bennett's "Woman of Samaria" was performed for the first time by this society. The principals were Miss Katherine James, Madame Annie Chappell, Mr. Ralph Daves, and Mr. David Hughes. The performance was excellent, and greatly enjoyed by a large and enthusiastic audience. Mr. J. G. Wrigley, Mus. Bac., Oxon., conducted.

MANCHESTER, Feb. 20.—The Committee of the Schiller-anstalt were fortunate in being able to secure the services of Mr. and Mrs. Henschel for their third concert, Feb. 11. The vocal recitals of this talented couple could not fail to be interesting, were it only for the opportunity it gives one of hearing good songs, too rarely met with in concert programmes. But in addition to the admirable selective taste displayed, the interpretation which they give of the songs chosen is so thoroughly worthy, that an evening spent in their company becomes a thing to be remembered with delight. In order to appreciate fully the comprehensiveness of Mr. Henschel's artistic education, it is necessary to see him at one of these recitals. His singing we all know; but here we learn also that he has raised the difficult art of accompanying to as near perfection as we can well imagine. And those of his songs that were included in the programme: "Sing Heigho!" "Gondoliera" duet, and two songs from the Cyclus Werner's "Lieder aus Welschland," all showed that as a composer he ranks far above the average, and that his work is refined and musicianly. We have been fortunate enough to have heard Mrs. Henschel several times this season, and on each occasion it has been a pleasure to record our admiration of her sweet singing. She fully realised the high standard we expect of her, and was especially successful in Liszt's "Loreley," and Grieg's "Solveig's song." It is hard to say which of the many songs sung by Mr. Henschel could claim the palm, but, personally, we preferred his rendering of Schubert's "Gruppe aus dem Tartarus," Beethoven's Air from "Claudine von Villa Bella" and Loewe's "Erkönig,"—the last a good song, but vastly inferior to the superb musical drama which Schubert has given to us. The duets, which included a quaint buffo duet by Paisello, were admirably given. The great master of the violin made his first appearance amongst us this season at Mr. Halle's seventeenth concert, Feb. 16, and it is needless to add that the welcome he received was wide-spread and enthusiastic. Herr Joachim stands alone amongst *virtuosi*. Here and there, an occasional player may, perhaps, excel him in this or that technical speciality; but with Herr Joachim technique is reduced to its proper level of a means and not an end, and is always made subservient to an artistic interpretation of the composer's meaning. What that meaning is no one can tell us so well as Herr Joachim, for when he is playing, we feel, to an extent which no other player can make us feel, that we are in the presence of a great and earnest mind, to whom music is a religion. His rendering of Brahms's Concerto in D was simply perfect, and at the conclusion of his second solo, which consisted of a selection from the Hungarian dances (Brahms and Joachim), the audience eagerly availed themselves of the opportunity afforded of securing an encore. The vocalist should have been Miss Lily Crabtree, but she was unfortunately prevented by indisposition from appearing, and Mr. Seymour Jackson was engaged in her place. The short notice he received, no doubt influenced his selection considerably, otherwise we should have been disposed to grumble at the introduction of "When other lips" at a concert of this class. His first song, "Deeper and deeper still," was carefully given, and showed that Mr. Jackson is still progressing in his art, though, perhaps, not so rapidly as we could wish. The orchestral selections included Mozart's perennially delightful symphony in E flat, and, amongst other things, two novelties. The first of these, Hiller's overture "Ein Traum in der Christnacht," seemed to be a pleasing and musicianly work, but, unfortunately, it was placed first on the programme, and our jewelled, "oiled, and curled" plutocracy invariably time their advent to these concerts so nicely as to render the first piece almost entirely inaudible to those already assembled. The second, Grieg's "Spring" melody for stringed orchestra, was heard under more favourable circumstances, and is a most charming work, marked by the Scandinavian originality which Grieg's music has done so much to popularise. It is, we believe, an adaptation of one of his pianoforte pieces to be found amongst the "Morceaux Lyriques."

#### NOTES FROM PARIS.

The recent performances in Germany of Weber's opera "The Three Pintos," has attracted considerable attention in musical circles in Paris and the provinces, and it is reported that some of the provincial managers will undertake to introduce the work into France next winter.

The receipts of the Carnival ball of last week at the Grand opera were 32,000 francs.

Madame Essipoff during the last few weeks has performed at many successful concerts in Paris.

The first concert this season of the Society of Wind Instrument Chamber Music took place on the 16th of this month, at the Salle Pleyel. Amongst the works performed by MM. Faffanel, Gillet, Turban, Diemer, etc., were a "Caprice sur des airs russes," (first time of performance in public), by M. Saint Saëns; and compositions by Ch. Lefebvre, Gouvy, and others.

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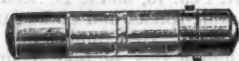
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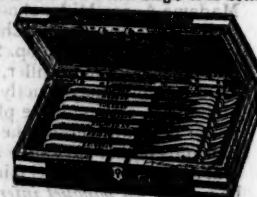
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